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gained. "Solferino" is a true image of modern warfare, and in this simple and dramatic picture Meissonnier is truly a remarkable and at the same time a modern artist.

Meissonnier is again very great in his drawings and documentary studies, of which some seventy or eighty are here exhibited, being studies made for Mrs. Stewart's picture "1807." In these painted studies of horses in movement in all their details, of attitudes of riders, of accoutrements and costume, Meissonnier displays to perfection his prodigious talent for precise drawing and his miraculous sureness of eye.

THEODORE CHILD.

#### THE PARIS SALON.

TRIUMPH OF THE REALISTIC EVOLUTION — THE GREAT PICTURES OF THE YEAR — WORKS BY AMERICAN EXHIBITORS.

NEARLY 2500 oil paintings, about 750 drawings and water-colors, and over 700 pieces of sculpture, to say nothing of architecture and engraving, in all 4665 works, make up the contents of the Salon of 1884. The critic who set himself the task of conscientiously judging each of these works would run the risk of dying at his post. The productiveness of the French artists is terrifying; their ability, their technical skill, their "virtuosité" are perhaps unparalleled in the history of art; the present Salon is an even more than usually interesting artistic manifestation, abounding in works that command respect and deserve careful study. But what can the critic do? Within the space of a few columns of letterpress and within a few days of the opening of the exhibition he is called upon to give an account of the Salon as a whole, and to deliver an immediate opinion, at sight, on the most important works. The reader will, I hope, bear in mind the difficulties of the task, and remember that in these conditions approximate and often provisional justice is all that can be looked for in an analysis of the Salon such as modern journalism requires.

In the Salon of 1884 the break up of the Academic School of painting follows its course and the realistic evolution seems to triumph. And yet the most remarkable picture of the Salon, "The Sacred Wood dear to the Arts and the Muses," by M. Puvis

de Chavannes, is neither realistic in composition nor in color. It is a picture of vast proportions, some sixty

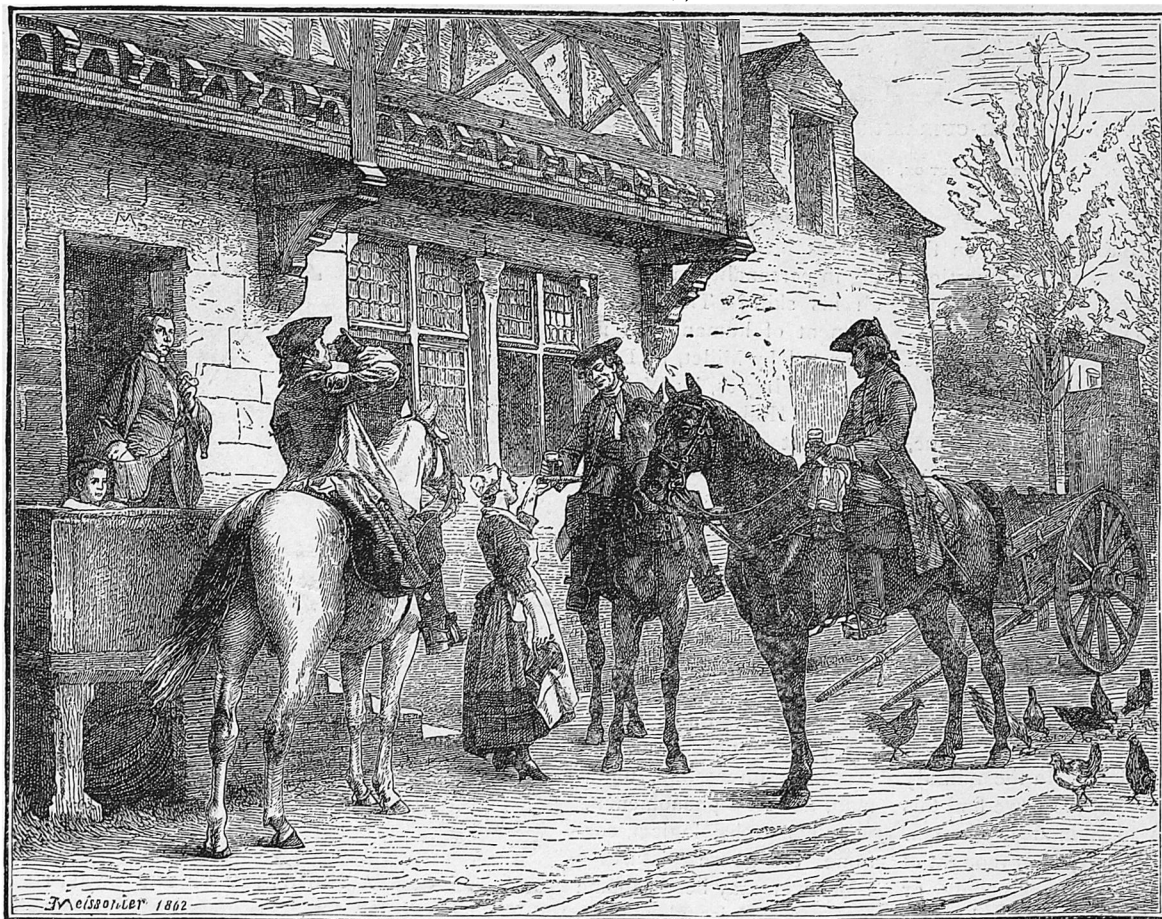
Raphael. In the middle of the picture is a temple composed of four columns and in front of it are grouped five of the muses. The other muses and Apollo form different groups, or are reclining separately in the flowery meadow that forms the foreground of the picture. On the left, in the sky, two flying figures bring the great lyre; to the right at the entrance of a wood composed of meagre, thinly-foliaged, straight-trunked trees, two children are gathering laurel leaves. Already a child has flung some flowers in front of the muse in the centre of the composition. A river flows in the middle distance behind the temple, and in the background rise some stern mountains which cast their reflection in the waters of the river. The meadow is of a grayish green; the mountains are ultramarine; the figures are dull white; the water is golden yellow; the trees are bluish gray and the costumes are pinkish gray; here and there in the grass are a few pale rose or blue flowers; and the general atmosphere of the picture is a bluish violet. We are at the hour of sunset and by the side of these golden waters the muses are singing and dreaming in a landscape of profound serenity. Looked at from the right distance, as a decorative composition, or rather as the idealized dream of a painter who is also a poet, "The Sacred Wood" presents a harmony of blue and gray that charms the eye, and a grand composition that fasci-

nates the mind all the more because instead of attempting to formulate precisely an impossible ideal,

M. Puvis de Chavannes has contented himself with awakening in us a notion of it, and leaving us, so to speak, three-quarters of his picture to paint by our own imagination. His muses are not beautiful like the muses of Raphael: M. Puvis de Chavannes, in his grand composition, simplifies drawing and modelling to the ultimate elements, and in his coloring he affects a systematic paleness, monotony and softness which never disturb the working of the spectator's literary imagination. One might criticise the insufficiency of M. Puvis de Chavannes's rendering of his dream, his wilful negligence of beauty, his summary drawing, and a dozen other peculiarities of his



"THE READER." BY MEISSONNIER. PARIS SALON, 1840.



"THE HALT." BY MEISSONNIER. PARIS SALON, 1862.

severe, and tranquil landscape, the artist has painted his dream of a subject that has already tempted

work; but one cannot deny the strange delicacy and the grand simplicity of his picture and the superiority



of his artistic personality. M. Puvis de Chavannes is a painter of most peculiar originality, but woe be unto those who imitate him!

Another picture which may be classed among the sensational works of the Salon, Raphael Collin's "Summer," is also far from realistic. In an immense composition treated with exquisite decorative sentiment, M. Collin has grouped some nude female figures on a background of clear and luminous landscape. Under a light blue sky, broken by white clouds, stretches a delicate green meadow with, in the middle distance, a river, and, in the background, trees and blue distance. In the foreground to the left a girl is reclining on her elbow, talking to another who is sitting with her back to the spectator. On the right a girl kneeling plucks a branch of eglantine, and another girl standing up, with blue flowered drapery round her legs, is decking her hair with flowers. At the river-side are other female figures in different attitudes and set off by discreet, tender-toned drapery, while the whole meadow is spangled with flowers like a picture by Botticelli. Unlike M. Puvis de Chavannes, M. Collin seeks delicacy of execution and beauty of form. His blonde and golden-haired maidens of an idealized roseate tone are grouped with exquisite grace and great refinement of attitude, and painted firmly amid the ambient air. The landscape is of a soft green tonality pervaded by a luminous blue haze, and the color is not realistic, any more than the color of M. Puvis de Chavannes; on the other hand it is neither arbitrary nor conventional; it is nature, softened, unified in tone, and heightened in luminosity. M. Collin's painting is a work of supreme elegance and exquisite delicacy of sentiment both in form and color; it is one of the most striking pictures of the Salon.

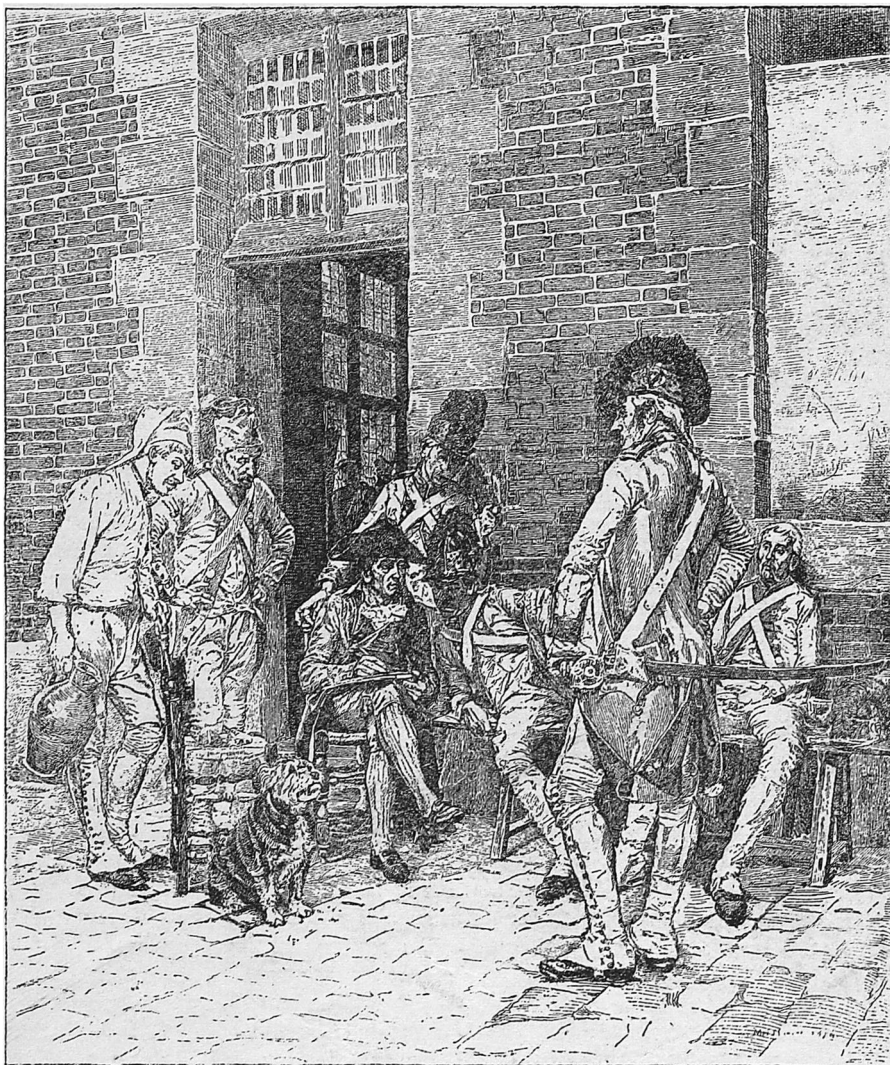
Here then are two of the great pictures of the Salon of 1884 which are rather idealized than realistic. How then can it be said that the realistic evolution is triumphing? How, in presence of the immense picture by M. Bouguereau of "The Birth of Bacchus," can it be said that the Academic break-up is continuing? The question is mainly a question of palette, and secondarily a question of subject. The triumphant palette in the present Salon is one charged with clear, bright, transparent colors that could hold their own side by side with a gay Japanese kake-mono. Bitumen, tobacco juice, reddish browns and chocolate are no longer in favor with the men who are leading the artistic movement of the day. On the other hand, the favorite subjects are no longer scenes from heathen mythology or resuscitations of history and archæology. The modern artist willingly leaves Venus and Diana and the nymphs unmolested, and paints by preference some scene of real life, a landscape animated by some simple or sentimental human episode, a workman or peasant occupied in the joys or labors of his daily life, a savant or a fashionable lady in the "milieu" in which they live. The public nowadays admires sincerity of observation both of subject, of color, and of the ambient air of the subject; it prefers living life to the arabesques of classical compositions, and above all it prefers fresh and true color to the factitious warmth of bituminous tones. In this sense we may truly say that the Salon of 1884 shows the continual triumph of realism over classicism.

M. Bouguereau's "Birth of Bacchus," as I have already intimated, must be reckoned among the old-



"ARQUEBUSIER." FROM THE PICTURE BY MEISSONIER.

fashioned painting that has but little charm for a generation athirst for novelty and sincerity. No one can deny the finished execution of this picture, the



"THE PORTRAIT OF THE SERGEANT." FROM THE PICTURE BY MEISSONIER.

perfect drawing, the skilful grouping, the faultless composition; but in those chocolate-colored men and

rose-pink maidens there is one essential thing missing—namely, life and blood. In other immense canvases which attract attention, if only by the effort expended upon them, like François Flameng's "Massacre de Machéoul," M. Cormon's "Stone Age," M. Surand's "Mercenaries of Carthage Defiling past some Crucified Lions," M. Matejko's "Scene from Polish History," M. Scherrer's "Excommunication," we admit the talent of the artists and the powerfulness of the effect produced, but we remain unmoved; this is commonplace sensational painting, in the pursuit of which many an artist risks the swamping of his individuality. Let us turn rather to the prominent pictures of different kinds that attract and deserve most attention in the Salon.

First among the sentimental pictures, the pictures where the artist tells a story, must be placed Jules Breton's "Communicantes." In a sunny village lane bordered with cottages, gay with lilac and laburnum, a procession of little girls dressed in white, and each holding a taper in her hand, is seen going toward the village church, the spire of which is visible in the distance over the trees. One little girl, before joining the procession, is receiving the kiss and benediction of her grandparents who are seated at a cottage door on the right, while a woman in a mauve cloak, holding a little boy by the hand, looks on. The procession of girls is seen from behind, each one enveloped in white muslin veils, through which we distinguish the modelling of the body and dress, white upon white, relieved only by the rose of the necks. This mass of white, forming the procession, is a wonderful piece of painting, standing out in the midst of the harmony of gray, green, brown and lilac tones of the whole composition. "Les Communicantes" is a charming picture and a

splendid piece of painting. Indeed, it is the most complete picture by Jules Breton that I have ever seen. Another fine piece of painting is Benjamin Constant's

"Les Chérifas," representing the interior of a harem, with three Oriental women reclining on a divan covered with rich stuffs, and guarded by a eunuch. One of the women, sitting up in the pose of an Egyptian statue, is a fine piece of painting and anything but commonplace. Next I will mention a picture by an American artist, W. T. Dannat, "A Spanish Quatuor," one of the striking pictures of the Salon, painted with a "virtuosité" and a vigor of the rarest kind and composed with great originality. Another American, Alexander Harrison, is acknowledged by the French critics to have the finest marine painting in the Salon. It is a large canvas entitled "Le Crépuscule," representing a vast expanse of calm, lazily rippling sea, over which the rising moon casts silvery reflections that become iridescent as they meet the roseate tones still shed by the setting sun. Add to these two American pictures a portrait of Mme. Gautheureau by Mr. Sargent—which is a mistake on the part of the artist, but nevertheless one of the most hotly discussed pictures in the Salon—two portraits by Mr. Whistler—namely that of Carlyle and that of Miss Alexander; a large picture of "A Five-o'Clock Tea," by J. L. Stewart; a fine piece of Thames shipping scenery by F. M. Boggs; two Oriental scenes by F. A. Bridgman; two landscapes by W. M. Picknell; a decorative panel, "Spring," by Ed. E. Simmons; "Prayer," by Charles Sprague Pearce; "La Coupé Improvisée," by Miss Gardner; "The Last Sacra-





“LA RIXE.” LENT BY THE OWNER, QUEEN VICTORIA, TO THE RECENT MEISSONIER EXHIBITION AT PARIS.  
REDUCED FACSIMILE OF A RARE ENGRAVING BY CHENAY. PUBLISHED BY THE COURTESY OF S. P. AVERY.



ments," by Mr. Mosler; an interior with children, by Mr. Penfold—all important pictures and hung conspicuously on the line—and you will have some idea of the very brilliant rôle played by the American artists at the present Salon.

The landscapes this year are numerous and good, and in the subject pictures it is to be noticed that the landscape is no longer treated summarily, but with as great care as the figures. The best landscapes are signed Harpignies, Hugard, Binet, Dezobry, Joubert, Japy, Jacomin, De Nittis, Damoye, Bernier and Montenard. The latter, who first attracted attention at the Salon of last year, has a remarkable picture of a sunburnt hill-side village in the South, and another, equally striking, of the arrival of orange boats at the quay of Toulon. Montenard is a name to be remembered. Among the landscapes where figures play a more or less important rôle the best are *L'Abandonnée* and *Le Vieux Château*, by Emile Adan, who excels in sentimental reverie; Adrien Moreau's *Le Soir*, a peasant girl seated on a rock in the midst of a lovely evening landscape; and Mme. Demont-Breton's *Le Calme*.



"THE SALUTE." STUDY BY MEISSONIER.

The marine paintings, including those where the figure is predominant, comprise some fine works by Hagborg, Mesdag, Smith-Hald, Haquette, Masure, Grimelund, Auguste Flameng, Delobbe, and a charmingly fresh and breezy composition by Edelfeldt, *"En Mer,"* representing an old fisherman and his daughter sailing on a lively sea. C. S. Reinhart comes under this category with his two pictures of Villerville, a mussel fisherwoman, and a fine drawing, *"Autour de la Croix,"* which was engraved in the Christmas number of *The Graphic*. Walter F. Brown also has a promising marine, *"Pêcheuses d'Isigny."*

The cattle painters, while evidently aiming at making salable pictures, exhibit nevertheless some excellent work. MM. Barillot, Veyrassat, Vayson, Vuillefroy, Otto de Thoren, Peyrol-Bonheur, and Julien Dupré are represented by excellent cattle pictures. The Americans figure brilliantly with Ogden Wood's *"Pré Maillet,"* a very excellent piece of color and modelling, and a cattle picture by W. H. Howe. The dog painters are MM. Gélibert and Herrmann-Léon and Miss Matilda Lotz, whose *"Painters' Friends"* are admirably hung on the line. A charming and original picture of this category is *"Au Verger,"* by M. Guignard, representing a man life-size feeding a calf out of

a bucket. In *"Who Loves me Follows Me,"* Henry Bacon is at once a landscape, figure and animal painter, and his milkmaid and his three little pigs are equally appetizing. Miss Elizabeth Strong has also a pleasing picture, *"Diner en Famille,"* representing a colly and a kitten eating off the same plate.

Of the religious pictures the most striking is M. Duez's *"Saint Francis and the Miracle of the Roses."* Saint Francis, who thought that the flesh could never be too much mortified, went out one winter morning when the ground was covered with snow, bared his body and rolled on a thorn bush. Three monks have in M. Duez's picture just found him in this sad condition, each thorn-prick having made the blood run. "It is nothing," says St. Francis. "These are not spots of blood, they are roses." And we see the roses tumbling on to the snow and the monks adoring the saint. This is a religious subject treated by a modernist curious about effects of color, and in his management of flesh and roses upon a background of white M. Duez has discovered a new harmony, and shown that in the domain of color Antwerp and Venice have not exhausted everything. With the exception of *"The Vision,"* by Moreau de Tours, the few other religious pictures at the Salon are so commonplace that they do not need mention.

The portraits are numerous and interesting. I have already referred to the works of Whistler and Sargent. The Belgian Wauters has a fine life-size portrait of a boy on horseback in a gray tonality such as certain Spaniards affected. Carolus Duran has a splendid piece of color and painting in the portrait of a gentleman. A new-comer, Jacques de Lalaing, has a colossal portrait of a general on horseback riding along a road between four lancers in front, cut in half by the frame, and four lancers at the back, likewise cut in half by the frame. This sober and powerful work is much remarked by the artists. Elie Delaunay has a portrait of a lady in a riding-habit treated in the spirit of a fresco of great distinction. MM. Wencker, Thevenot, Jules Lefebvre, and Fantin are excellently represented. M. Cabanel has two portraits of ladies, not without distinction it is true. But how often Cabanel's drawing is weak! How wanting in life and mobility! Compare a portrait of a grand dame of Cabanel and a portrait of Ch. Chaplin, and there will be no longer any doubt as to which of the two is the natural painter of aristocratic feminine elegance.

There still remain a number of miscellaneous pictures to mention, on several of which I could wish to dwell at some length. Such pictures are Aimé Morot's brilliant piece of painting, *"El Bravo Toro;"* Barau's man in a punt in a gray, realistic landscape; *"Le Déjeuner,"* by De Nittis, with its curious study of sunlight reflections under foliage; Tattégren's

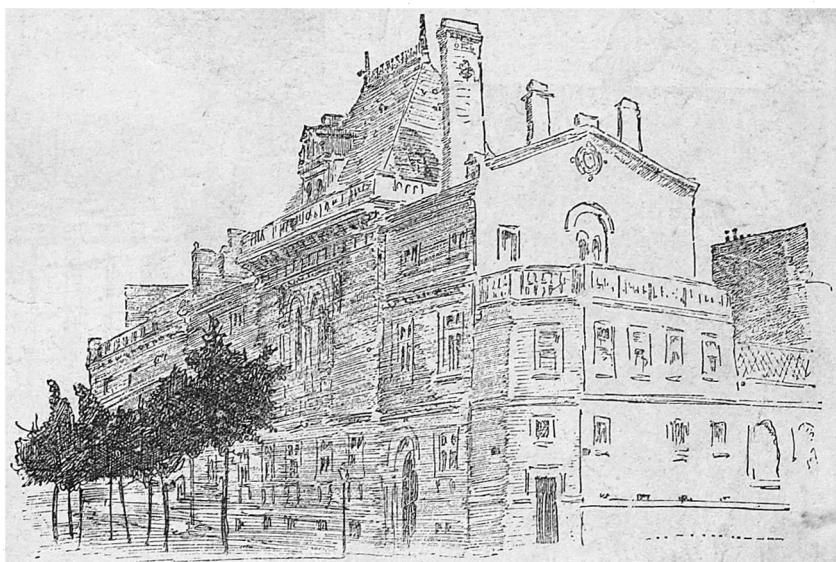
charming *"Convalescent;"* Gagliardini's *"Tous-saint,"* with its powerfully painted peasant-women in their black cloaks, traversing a dismal November landscape; Jules Lefebvre's beautiful decorative panel, *"Aurora;"* Henner's *"Nymph Praying"* and his *"Dead Christ,"* so wonderful in color; Léon Lhermitte's excellent picture of *"Vintage;"* Josef



"THE CONNOISSEURS OF ENGRAVINGS."

FROM AN ETCHING BY JACQUEMART AFTER THE PAINTING BY MEISSONIER.

Israels' Dutch peasants; fine original decorative work by A. Besnard and Escalier; and pictures by Ribot, Roll, Jean Béraud, Gérôme, Detaille, Feyen-Perrin, Binet, Comerre, Clairin, J. P. Laurens, and others. There are also several American artists who deserve to be honorably mentioned besides those whose names I have already given—for instance, C. E. Dubois, Ch. H. Davis, Walter Gay, whose *"Ap-*



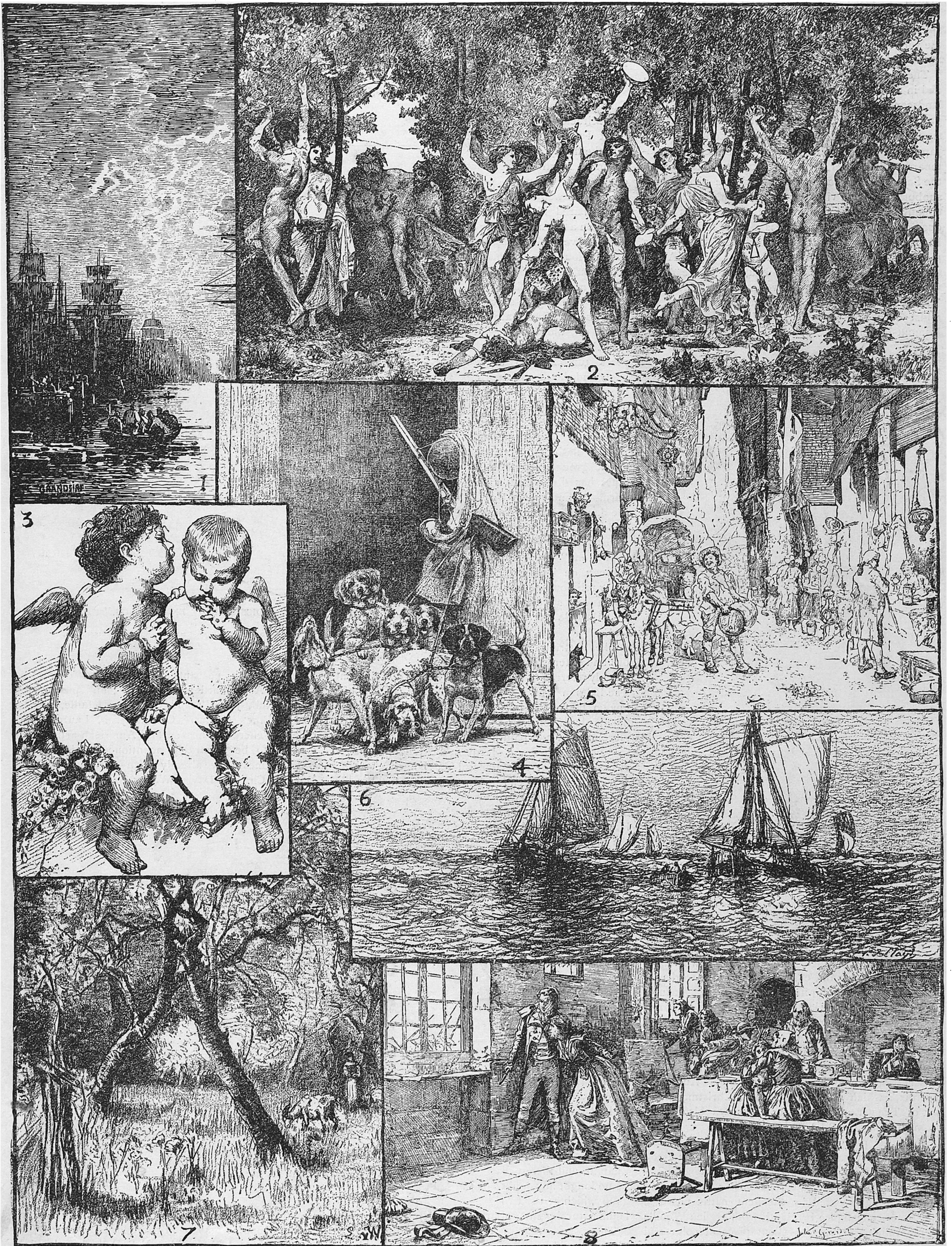
MEISSONIER'S RESIDENCE IN THE BOULEVARD MALESHERBES.

PEN SKETCH BY HENRI PILLÉ.

prentice" and *"Les Choux"* are conspicuously hung; Ruger Donoho, who has two important pictures; G. W. Chambers, J. T. Coolidge, F. S. Dellenbaugh, Blair Bruce, Vail, Dana, Wyatt Eaton, H. R. Poor, W. Kennedy, and Miss Sarah Dodson. In all sixty-eight American painters exhibit in the Salon of 1884, and the showing they make speaks well for the progress of American art.

E. V.





PICTURES IN THE PARIS SALON OF 1884.

- 1, "MOONLIGHT VIEW ON THE KATTENDYK AT ANTWERP," BY E. GRANDSIRE. 2, "THE INFANCY OF BACCHUS," BY W. A. BOUGUEREAU. 3, "CHATTERERS," BY T. LOURICHON. 4, "READY TO START," BY J. B. GÉLIBERT.  
 5, "A MARKET DAY AT VITRÉ," BY A. GRISON. 6, "A ROUGH SEA ON THE FLEMISH COAST," BY F. J. CLAYS. 7, "APPLE-TREES IN BLOOM IN NORMANDY," BY L. V. WATELIN.  
 8, "A GIRONDIN REFUGEE," BY J. GIKARDET.



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PICTURES IN THE PARIS SALON OF 1884.

1. "A FISHWOMAN OF YPORT." BY P. J. JAMIN. 2. "THE CHILDHOOD OF ORPHEUS." BY G. CALLOT. 3. "THE ASSUMPTION OF MARY MAGDALENE." BY E. DE LIPHART. 4. "A QUIET CORNER." BY A. HADAMARD.  
5. "AURORA." BY J. J. LEFEBVRE. 6. "REMEMBER 1870." BY L. P. SERGENT. 7. "THE LETTER." BY L. P. PHILIPPS.